

No. 3361,

CORCORAN GALLERY OF ART FILES.

WRITER.

Bendamm David,

Residence Balt;

Date Oct. 11. 1884,

Rec'd " 14 "

Ack'g'd " 14 "

Answered

SUBJECT.

For two photos.

✓

DAVID BENDANN'S,
FINE ART ROOMS.
LOOKING GLASS & PICTURE FRAME
MANUFACTURER,
181 WEST BALTIMORE ST.

3361

Baltimore, 11 Oct 1884

Recd 4 Oct 11.
Oct. 11.

Dear Sir

Please send
me two large
photos

Charlotte Corday

Yours

D. Bendann

No. 3362,

CORCORAN GALLERY OF ART FILES.

WRITER.

Kauffmann, S. H.,

Residence

Date Oct. 13, 1884,

Rec'd. " 15 "

Ack'd

Answered

SUBJECT.

About the conditions of
the purchase of the
Wechs pictures.

✓

Kauffman

Recd
Oct 15

13.10.83
3362

THE EVENING STAR
WASHINGTON, D.C.

Dear Doctor:

(1.) The d-d telephone is
of no earthly account when
needed.

(2) In writing to Goupils
please be sure and say that
the Art Committee have con-
cluded to buy the Weeks
picture on condition that
they "can" furnish within
a reasonable time a certifi-
cate from the artist that
the subject and composition
as thus presented has not
been and will not be re-
peated

sealed by him." Otherwise the
picture to be returned, and
the money refunded.

These are the only terms
upon which I would be wil-
ling to buy a painting of
any consequence from any
living artist; and in any
correspondence in that direction
I wish you would always
keep that point in view.

In haste Yours Truly

S. H. Hawthorne

No. 3363.

CORCORAN GALLERY OF ART FILES.

WRITER.

Knoedler & Co.

Residence N. Y.

Date Oct. 14, 15, 1884.

Rec'd " 16, 18, "

Ack'd " 18, 18, "

Answered

SUBJECT.

About the purchase of
the Weeks picture for
\$1250.

✓

Recd Oct 16
Oct " 18
M. KNOEDLER & CO.
SUCCESSORS TO GOUPIL & CO.
170 FIFTH AVENUE
NEW YORK.

necessary to send the painting, unless
you want us to varnish it (it is dry
enough already) and fasten the picture
properly in the frame.

Trusting that this new acquisition
to the Corcoran may prove interesting,
and that we may have soon occasion
to tempt you again, we remain

Very respectfully yours

M. Knuedler & Co.
Jas. Schuch.

New York, Oct. 15. 1884

Corcoran Gallery of Art,

Wm MacLeod, Curator
Washington.

Dear Sir,

Acknowledging receipt of your favor
of 13 inst, we beg to thank you for the
purchase of the Weeks picture at \$1250.
including a new frame. Regarding the
written guarantee from the artist not to repeat
the subject and composition of this picture,
we have written to Mr Weeks demanding such
a certificate, which will be sent you as
soon as received. - You may return us the
old frame, and shall an receipt replace it
by the new one now making. It is not

his picture, he will certainly agree to,
and as soon as we have his letter shall at
once forward it to you. - We are sorry
to hear that Burrier repeated this subject,
he painted this picture for the Sturtevant or
Banssels Exposition, we made him an offer
for it which he accepted, being unaware that
he would dare to repeat the picture. It is
therefor well to stipulate with the painter
on purchasing of him, that he disposes at
the same time of his right of reproduction.

We beg to thank you and the Committee
for the purchase of the Weeks, and remain

Very respectfully yours

The same will
be ready in about
two weeks. -

M. Knoedler & Co
J. Achme.

M. KNOEDLER & CO
SUCCESSORS TO GOUPIL & CO
170 FIFTH AVENUE
NEW YORK.

New York, Oct. 14. 1884.

Recd. Oct 18th

Mr. S. H. Kauffmann,

Washington, D. C.

Dear Sir,

We beg to acknowledge receipt of your favor
of yesterday advising us that the Art Committee
of the Corcoran Gallery concluded to purchase
the painting by Weeks sent by us on appro-
val, provided that we shall furnish a
certificate from the painter that he has and
will not repeat the same subject and compo-
sition. Mr. Weeks has so far not yet re-
peated this subject, by to-morrow's mail
we shall ask him to send us his written
guarantee not to duplicate this subject,
which in consideration of the place recorded

No. 3364.

CORCORAN GALLERY OF ART FILES.

WRITER.

Trucks. Otto

Residence Maryland Inst. Balt.

Date Oct. 16. 1884,

Rec'd. " 18 "

Ack'd " 20 "

Answered

SUBJECT.

With regard to prizes
awarded

✓

Rec'd Oct 18
" 20
Held

Maryland Institute

FOR THE

Promotion of the Mechanic Arts,

Baltimore, Oct. 16 1884.

W^m Macleod Esq.

Dear Sir:

Pardon the long delay in answering your note of the 25th ult. I have been trying ever since to obtain an extract of the bequest of the late Gen. Peabody under which Prizes are given to graduates of the Maryland Institute. It was received to day and I enclose the same herewith for your information.

The prizes are awarded as pr. trust in sums of \$100 and \$50. to graduates of the evening

drawing schools of the Maryland
Institute, who have proved
themselves most worthy by regular
attendance, close application
and excellent work executed
in the school. The prizes are
divided among the three
divisions: Free-hand, Mechanical
and Architectural, they are given
to those only who have completed
all the works and passed all
examinations in accordance with
the circular and the awards
made at the close of the term
by the Committee and Principal
of the school: the distribution
follows at the commencement
and is made by the Provost
of the Peabody Institute.

very respectfully Yours

Otto Fuchs.
Prin.

3364

Extract from Mr. Peabody's letter of Instructions
to the Trustees of the Peabody Institute Feby. 12, 1857.

"I also desire that for the same purpose of encouraging merit, the Trustees shall make suitable provision for an annual grant of \$1200.; of which 500 shall be distributed every year, in money prizes, graduated according to merit, of sums of not less than \$50., nor more than 100. for each prize, to be given to such graduates of the public Male High Schools now existing or which may hereafter be established, as shall, in each year, upon examination and certificate of the School Commissioners, or other persons having the chief superintendence of the same, be adjudged most worthy, from their fidelity to their studies, their attainments, their moral deportment, their personal habits of cleanliness and propriety of manners:

the sum of \$200. to be appropriated to the purchase, in every year, of gold medals of two degrees, of which 10 shall be of the value of \$10. each, and 20 of the value of \$5. each, to be annually distributed to the most meritorious of the graduating classes of the public Female High Schools; these prizes to be adjudged for the same merit, and under the like regulations as the prizes to be given to the graduates of the Male High Schools.

The remaining \$500. to be, in like manner, distributed in money prizes, as provided above for the graduates of the Male High School, in the same amounts respectively, to the yearly graduates in the School of Design attached to the Mechanics Institute of this City.

To render this annual distribution of prizes effective to the end I have in view, I desire that the Trustees shall digest, propose, and adopt all such rules and provisions, and procure the correspondent regulations on the part of the public institutions referred to, as they may deem necessary to accomplish the ~~his~~ object.

Jacob

Mayland Esq.,

No. 3365

CORCORAN GALLERY OF ART FILES.

WRITER.

Ill. Art. Assn.

Rogers Jos. M.

Residence Chicago

Date Oct. 20. 1884

Rec'd " 22 "

Ack'g'd " 22 "

Answered

SUBJECT.

For a Catalogue

Can any paintings be borrowed
for the G.

✓

J. M. Rogers

3365

Illinois Art Association.

Directors:

Geo. A. Culver.
W. J. Pope.
C. L. L. Sprague.
Chr. Holz.
J. P. Glassner.
Jos. H. Rogers.
T. P. McCannell.

154. Ashland Avenue.

Chicago, Oct 20 - 1884

Recd & Ackd
Oct. 22

Mr Wm Macleod. Curator

Washington. D.C.

Dear Sir- Will you kindly favor us
by sending me the last issue of the
Catalogue of the Arcoran Gallery
Collection-

Would it be possible to borrow
any of your Paintings for an exhibi-
tion by our appreciation we paying
all expenses and giving you
satisfactory guarantees for their
safe return?

Sincerely Yours

J. M. Rogers. Pres't

No. 3366,

CORCORAN GALLERY OF ART FILES.

WRITER.

Barley, Banks & Biddle

Residence Phil^a

Date Oct: 21. 1884,

Rec'd. 22

Ack'g'd

Answered

SUBJECT.

Promise of Art Loan to
inspect Vase

✓

BAILEY BANKS & BIDDLE
LATE BAILEY & CO.
CHESTNUT & TWELFTH STS.
PHILADELPHIA.

Rec'd Oct 22

Mr Wm M. Lead,
Curator,
Corcoran Gallery of Art,
Washington, D.C.

Dear Sir: - Your favor of
20th inst is received and
we are much pleased
to hear that some
of the gentlemen of
your Art Committee will
inspect the vase.

When they call
do us the favor to
suggest that they in-
quire for Mr. J. T. Bailey
or Mr. Parks.

Thanking you for

3366
your kind attention to
the matter, we remain

Very respy -
Bailey Banks & Biddle

Oct 21st

No. 3367,

CORCORAN GALLERY OF ART FILES.

WRITER.

Trucks Otto,

Residence Maryland Inst.

Date Oct 22, 1884,

Rec'd " 23 ,

Ack'g'd.

Answered.

SUBJECT.

About pyris

✓

Trudeau

Maryland Institute

FOR THE

Promotion of the Mechanic Arts,

Baltimore, Oct. 22 1884

Wm MacLeod Esq.

Dear Sir:

In the selection of judges to make the awards of Peabody prizes at the Maryland Institute, the committee on Schools of Art and Design have been guided by expediency more than fixed rule: sometimes they called to their aid resident Artists, Engineers and Architects, but as I am informed by members of the Com. who have served a long time: they were frequently embarrassed about finding professional experts who would undertake the labor

of a careful examination of all the work submitted, when they would be obliged to ask others, not strictly professionals but who possessed sufficient knowledge of the subjects to be competent judges; or, as they have done on several occasions: make the awards themselves. The latter, taking all things into consideration, proved the most satisfactory, so that at the close of last term, the committee decided: that since the three departments are represented in the Com. by gentlemen well qualified to judge as professionals, the merits of the pupils' works; they together with the Principal of the School should make the awards.

very respectfully yours
Otto Fuchs.

No. 3368,

CORCORAN GALLERY OF ART FILES.

WRITER.

Hendley J. W.

Residence Nat Museum

Date Oct 21. 1884,

Rec'd .. 22 ..

Ack'g'd .. 28 ..

Answered ..

SUBJECT.

Asks to have the an
Comt visit his cast of
a Negro boy.

✓

Hendley.

Recd Oct 22nd
Ackd Oct 28th

3368

Washington, Oct. 21/14
Mr. F. Y. Barnum
Asst Curator.

Dear Sir,

In reply
to yours, would say that
I should be glad to have
the Art Committee visit my
room in the Museum at their
earliest convenience.

The cast of Negro
boy is a fine piece of work
and considering its novelty
it gives me pleasure to
solicit their criticism
(National Museum) Respectfully
J. W. Hendley

No. 3369,

CORCORAN GALLERY OF ART FILES.

WRITER.

Carpenter Frank. B.

Residence 18. W 23^d St, N. Y.

Date Oct 23. 1884,

Rec'd. " 24 "

Ack'd. " 29 "

Answered

SUBJECT.

Offers a painting by
Chs L. Elliott for sale.

✓

and is well acquainted with the history of this painting, I think Mr. Walters, of your Board of Directors, is also familiar with "The Cavalier" - It is a life size head & bust, Cavalier hat, with plume lace collar & mantle. Size, 25 x 30.

I will be obliged for as early an answer as convenient.

Very Respectfully

Frank B. Carpenter

P.S.

If the Board considers this proposition favorably, I will send the painting to you for exhibition to them, at any time.
F.B.C.

Studio, No 18 West 23^d st.
New York Oct. 23^d 1884.

W. McLeod, esq.

Dear Sir,

Recd Oct 24th
Ackd Oct 29th

Although I have never had the pleasure of meeting you personally I may be known to you as the painter of "The Proclamation of Emancipation," in the Capitol at Washington. I am the owner of the famous painting by the late distinguished artist Charles S. Elliott, (who painted the full length portrait of Mr. Corcoran for the Corcoran Gallery) known as "The Cavalier"

Circumstances compel me to part with this painting and I have been induced to first offer it to the directors

of the Corcoran Gallery.

The history of the painting is this. It was painted in 1846, and ^{was} purchased by the American Art Union. It subsequently ~~came~~ into the possession of Gov.

Wright of New Jersey, who was the original owner of Rosa Bonheur's "Horse Fair".

After the death of Gov. Wright his pictures were sold and Henry Derby of the Derby Galleries, became the owner of "The Cavalier" - At the

sale of the Derby pictures I purchased this painting and have owned it ever since. It has always

been considered by artists one of the finest examples

of Elliott's work, - and was solicited by the Committee of Artists for exhibition in the American Department of the Centennial exhibition at Philadelphia in 1876.

Elliott's pictures were almost exclusively portraits. This painting of "The Cavalier" is almost the only exception. It resembles ^{the work} and is worthy of Rubens, or Vandyke.

I will sell the painting for one thousand dollars though I consider this far below its value.

Mr. ^{S.P.} Avery, the picture dealer of this city, was an intimate friend of Mr. Elliott

No. 3370

CORCORAN GALLERY OF ART FILES.

WRITER.

Trotti Cavalier C. U. B.

Residence Turin Italy.

Date Oct, 1, 1884.

Rec'd. " 25 "

Ack'g'd.

Answered.

SUBJECT.

Notice of a number
of paintings by the old
masters for sale.



Rec. Oct 25

Turin, Italy, October 1st 1884.

Mr. M. Lusk

Curator Circovean Art Gallery, Washington, D.C.

Sir,

There are several private and public galleries on both continents that can really pride themselves in the possession of some original paintings of the old Masters, but they are shedding so much lustre around that to detach them from their orbit it would amount to the destruction of the effect of the whole; few sales, if any, occur in our days and the opportunities of getting into the possession of paintings of real merit are becoming so rare that the grouping together of the within described master pieces represents the intelligent labor of several generations; they are verified and acknowledged by the Academy of Fine Arts and by distinguished Professors to be the genuine paintings described in; while addressing you this notice I beg to inform you that the pictures can be seen on application to the American Consul at Turin who has consented to lend his valuable assistance to perfect any arrangement for his countrymen desiring to effect a purchase, and that I have his permission to refer you for all particulars to his kind offices.

I am, Sir,

Your obedient servant
Caroline Elv^{to} - Ugo Bruenati - Trotti

I Leonardo da Vinci.

72 x 150. centimeters

This picture is painted on a panel, terminating in the upper part in a semicircular form, measuring in height seventy two and in width one hundred and fifty centimeters, set in a grand gold frame. It represents in the center the Madonna seated with her hands joined in the act of adoration of the divine Infant reclining on her lap transversally in an almost horizontal line; through the arches of a temple above them in the background, a landscape unfolds itself lit by the morning sun.

On one side of the Madonna are standing St Hieronym and St Joseph, on the other St Dominic and St Francis d'Assise.

The posture of the persons, the tone of light, the rosary in the hands of St Dominic who introduced it, and the words of angelic salutation and of prayer to the Virgin written on his cloak and his turning from the infant Christ to the bystanders, meanwhile the index of his hand points to the Mother, as much as to say that people should worship her, explain that in the painters mind the subject of this composition was the "Ave Maria".

Since 1863 the more eminent artists attributed this valuable picture to the pencil of Leonardo da Vinci, and recently, that is to say in the month of April of the year of 1883, the Albertine Royal Academy of Fine Arts at Turin, has

has unanimously confirmed that judgement and concluding that this valuable picture, as an illustration of the fine style of the Italian Arts' best period, was worthy to adorn a prominent gallery, - the Academy in an authentic and purposely written document has rendered said judgement to the owner.

II. Antonelli da Messina.

08 x 55.

This painting on panel in a rich golden frame represents a landscape and a person dressed in the style of the 15th century. This most beautiful picture is of a surprising effect in every part, and it reveals instantaneously that it is the work of a master of the arts. Most of the artists who have seen it in past years have attributed it to Raffaello Langio, and two Masters of the Academy of Fine Arts were lately enchanted with it; one of whom thought first that it was the work of Giovanni Battista Bellini, but decided afterwards together with the other that, if it was not from Raffaello himself, it must have been painted by Antonelli da Messina, a not less renowned artist.

III. Guido Reni.

75 x 128.

This picture on canvass in an ancient richest golden frame represents St. Bartholomew's martyrdom; there is a torturer, who tears off the skin of

of an arm, and another man, with a turban who must have been the one, who has ordered the torture, is intently watching this awful work; between them there is another head visible, which, instead of being intent to the operation, looks towards the spectators, and which must have been meant for the painter himself, a thing sometimes resorted to, in the composition of the more important pictures. Without really beholding it, it would be impossible to duly appreciate the great beauty of this picture. As many as have seen it liken it to the original and sublime work of the famous Guido Reni, which exactly corresponds with his usual initials found in this picture.

IV. Maynard.

90 x 105.

Picture on canvass in a rich golden frame representing a grand Lute, who is playing the lute, the natural likeness, energy and expression of the player strike you so forcibly that you imagine you see a living creature before you, and can not but be attributed to the original painting of a grand artist. Some think it owing to a Master of the Flemish school, others take it to be the work of an eminent French artist, the great painter Maynard. This picture belonged of old to the now extinct family of the Princes of Sommariva and was the center of attraction in the gallery of their magnificent villa at

Baden-

Cadenavia on the Lake of Como.

V. Giulio Cesare Procaccino.

100 x 125.

Picture in beautiful gilt frame represents an angel with sword in hand chasing from paradise Adam and Eve.

VI. Unknown.

95 x 108.

Painting on a panel in gilt frame represents Judith almost naked in room of Holoferne having in one hand a blood stained sword and in the other the head of Holoferne, whose body is seen under a bed; a woman standing by with open sack. Most beautiful are the features of Judith, and the head of Holoferne is of a surprising effect. The opinions too varied about its author agree in pronouncing it to be the most perfect model for a school.

VII. Of Flemish School.

95 x 128

Painting on a panel in gilt frame represents two old knowing ones who surprise the chaste Susanna in her bathing room; their heads are most natural and of really wonderful effect; handsome and attractive is the figure of the most beautiful Susanna and charming is the landscape gleaming through this

this picture and the ancient ornaments of the bathing room. This picture is worthy to the pencil of the best Flemish artist.

VIII. Mariotto Albertinetti.

50 x 65.

Painting on a panel in richest gilt frame, represents the "announcement to Virgin Mary". Both, the angel and the Virgin are of surprising beauty; over them in the clouds is seen the Almighty, with one hand raised and holding in the other an open book, in which the following words are legible: Alpha and Omega, (beginning and end.) A pigeon is starting from the clouds, flying towards the blessed Virgin. The Florentine painter of this marvellous work lived in the 15th century.

IX. Luis Morales.

50 x 70.

This painting on panel in rich golden frame represents the Mother of Jesus Christ embracing her death son. By all the distinguished artists who examined this magnificent painting it was recognized to be the work of the Spanish Master Morales, surnamed the divine from the sentiment breathing through the genre of his works, which were his main occupation.

X. Luini. 35 x 48.

This painting on a panel and gilt frame represents

represents the two babes: Jesus and St John embracing each other.

XI. Vandyke.

90 x 120.

This picture on canvass in rich quilt frame represents the Madonna nursing the infant Christ who turns towards heaven to see the angels. St Joseph is also visible gazing at them with devout meditation. The Madonna is represented in the figure of a very beautiful woman.

XII. Unknown.

80 x 115.

On canvass within painted wooden frame represents the Madonna worshipping the infant Jesus on her lap, and on either side a cherub in adoration; this painting, judging from the style of its execution, belongs to the 14th century.

XIII. Parmigianino.

70 x 84.

Picture on canvass represents the Madonna the infant Christ, St John and another Saint.

XIV. Gaudenzio Ferrari.

60 x 105.

Painting on panel in quilt frame represents the manger in a cloud on which are seven angels each with an emblem of crucifixion

XV.

XV. Murillo.

60 x 105.

Painting on panel in quilt frame represents the carrying of the Virgin Mary into heaven, by four angels, with the twelve apostles looking at the assumption.

XVI. Murillo.

50 x 60.

Painting on canvass represents a sympathetic troubadour playing the lute; a precious picture of the illustrious Spanish painter.

XVII. Raffaello Sanzio.

30 x 35.

Painting on panel represents a pretty woman with a naked child in her arms, who gives her a wreath of flowers; an other child having a fur dress is slumbering near by. The background is a fine landscape.

XVIII. Nicolas Poussin.

42 x 52.

Two pictures on canvass in quilt frames represent beautiful landscapes with figures; they are attributed to the very famous French artist.

XIX. Vandyke.

38 x 48.

This picture on canvass in a quilt frame represents

representing heads at different ages is a master piece of the great painter.

XX. Barbieri Domenichino.

45 x 60.

Picture on canvass in rich quilt frame represents a very pretty woman in the form of St Lucia, having in her hand a little plate with two eyes in it.

XXI. Corradi.

50 x 60.

Two pictures on canvass in quilt frames of equal size; one represents three and the other two heads, expressing great joy, profound sorrow, high extasy, deep meditation and keen observation.

XXII. Piccini del Tago.

65 x 75.

Painting on panel in quilt frame represents the Madonna in a temple on a throne holding on her lap the Child; on one side stands St John the Baptist with a lamb in his hand; a bishop is in the other corner.

XXIII. Rubens.

58 x 90.

Painting on canvass in rich frame represents Christ dead, his Mother, Magdalena and an angel; higher up a number of little angels

XXIV

XXIV. Tiziano

80 x 100.

Painting on canvass in rich frame represents Christ with the crown of thorns and the cross in hand.

XXV. Palma.

100 x 140.

Painting on canvass in quilt frame represents the Madonna and the infant Jesus, St John, St Joseph, St Agnes and an other Saint having a palm in hand, the work of the old Venetian Palma.

XXVI. Unknown.

25 x 90

Painting on canvass represents flowers, fruit and game.

XXVII. Luini.

65 x 65.

A fresco painting of the famous Luini, reproduced on canvass representing men and women, with the likeness of the painter in the center.

XXVIII. Recchi.

55 x 95.

Painting on canvass represents the Roman Quinto Curzio on horseback, who plunges himself into the abyss in the presence of the people

with the name of the painter and the year 1860 on the picture.

XXIX. Tiepolo.

40 x 55.

Painting on canvass represents the presentation of the infant Jesus in the temple with great many figures. A work of great merit of the Venetian artist.

XXX. Guido Reni.

25 x 30.

Painting on panel, black frame, represents the ascending Virgin Mary.

XXXI. Correggio.

40 x 30.

This painting on a panel within a very rich quilt frame with arabesques in relief of the year 1500, is shut up in a wooden casing. Represents the Madonna with the infant Christ who, with one hand receives a fruit from St John the Baptist and reclines with the other on the breast of St Catherine of Alexandria Egypte, so called of the Wheel; who takes with the right hand the wreath of martyrdom, which the Madonna holds out to her, and with the left caresses the infant Jesus; in the front of the picture and a little further below sits an angel playing the mandolin and beyond there

is a most beautiful landscape in which from afar are seen the angel, who accompanies young Tobias and a round shaped temple. This magnificent picture is of a surprising effect and it does honor to the wonderful pencil of Correggio.

XXXII. Giulio Cesare Procaccino.

90 x 190.

Painting on canvass represents St. Sebastian and a woman who takes the arrows out of his body, with an angel below who gathers them together, a soldier on horseback is departing in the distance; this picture is wonderfully expressive and is attributed to the renowned painter Giulio Cesare Procaccino.

XXXIII. Federico Barocci da Urbino.

50 x 60.

Painting on cloth in rich quilt frame represents the love of angels, that is to say little angels are seen within the skies, embracing each other; a most natural and charming picture.

Price of the Pictures

| N ^o | Saint by | Price | N ^o | Saint by | Price |
|----------------|-------------------|----------------|----------------|-------------------|----------------|
| | | Pound Sterling | | | Pound Sterling |
| <u>I</u> | Leonardo da Vinci | 10 000 | <u>XVIII</u> | Mic. Pousin | 480 |
| <u>II</u> | Ant. da Messina | 5 000 | <u>XX</u> | Vandyke | 720 |
| <u>III</u> | Guido Reni | 2 000 | <u>XXI</u> | Barb. Domenichino | 320 |
| <u>IV</u> | Haynard | 2 000 | <u>XXII</u> | Corradi | 120 |
| <u>V</u> | G. C. Procaccino | 480 | <u>XXIII</u> | Ricci da Vega | 400 |
| <u>VI</u> | Unknown | 480 | <u>XXIV</u> | Rubens | 120 |
| <u>VII</u> | Stemish | 560 | <u>XXV</u> | Tiziano | 480 |
| <u>VIII</u> | M. Albertinetti | 1 600 | <u>XXVI</u> | Palma | 400 |
| <u>IX</u> | Luigi Morales | 800 | <u>XXVII</u> | Unknown | 40 |
| <u>X</u> | Luini | 360 | <u>XXVIII</u> | Luini | 240 |
| <u>XI</u> | Vandyke | 600 | <u>XXIX</u> | Recchi | 200 |
| <u>XII</u> | Unknown | 200 | <u>XXX</u> | Tiepoli | 120 |
| <u>XIII</u> | Parmigiano | 200 | <u>XXXI</u> | Guido Reni | 40 |
| <u>XIV</u> | Land. Ternari | 480 | <u>XXXII</u> | Correggio | 1 600 |
| <u>XV</u> | Murillo | 240 | <u>XXXIII</u> | G. C. Procaccino | 800 |
| <u>XVI</u> | Murillo | 1 200 | | J. Bar. Salubino | 120 |
| <u>XVII</u> | Rafaello Sanzio | 600 | | | |

The Journal of the [illegible]

1

| Date | Place | Remarks |
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Sir,

Recd Aug 29

Turin, Italy, October 1st 1884.

There are several private and public galleries on both continents that can really pride themselves in the possession of some original paintings of the old Masters, but they are shedding so much lustre around that to detract them from their orbit it would amount to the destruction of the effect of the whole; fero sales, if any, occur in our days and the opportunities of getting into the possession of paintings of real merit are becoming so rare, that the grouping together of the within described master pieces represents the intelligent labor of several generations; they are verified and acknowledged by the Academy of Fine Arts and by distinguished Professors to be the genuine paintings described in; while addressing you this notice I beg to inform you that the pictures can be seen on application to the American Consul at Turin who has consented to lend his valuable assistance to perfect any arrangement for his countrymen desiring to effect a purchase, and that I have his permission to refer you for all particulars to his kind offices.

I am, Sir,

Mr Walters
 Director of the
 Circulan Gallery
 at Washington
 Baltimore
 Md

Your obedient servant
 Cavaliere ^{to} Ugo Brunati-Trotti

I Leonardo da Vinci.

72 x 150. centimeters

This picture is painted on a panel terminating in the upper part in a semicircular form, measuring in height seventy two and in width one hundred and fifty centimeters, set in a grand gold frame. It represents in the center the Madonna seated with her hands joined in the act of adoration of the divine Infant reclining on her lap transversally in an almost horizontal line; through the arches of a temple above them in the background a landscape unfolds itself, lit by the morning sun.

On one side of the Madonna are standing St. Hieronymo and St. Joseph, on the other St. Dominic and St. Francis d'Assise.

The posture of the persons, the tone of light, the rosary of the hands of St. Dominic, who introduced it, and the words of angelic salutation and of prayer to the Virgin written on his cloak, and his turning from the infant Christ to the bystanders meanwhile the index of his hand points to the Mother, as much as to say, that people should worship her, explain that in the painter's mind the subject of this composition was the "Ave Maria."

Since 1803 the more eminent artists attributed this valuable picture to the pencil of Leonardo da Vinci, and recently, that is to say in the month of April of the year of 1883, the Albertine Royal Academy of Fine Arts at

at Turin, has unanimously confirmed that judgement and, concluding that this valuable picture, as an illustration of the fine style of the Italian Arts' best period, was worthy to adorn a prominent gallery, the Academy in an authentic and purposely written document has rendered said judgement to the owner.

II. Antonelli da Messina. 68 x 55.

This painting on panel in a rich golden frame represents a landscape and a person dressed in the style of the 15th century. This most beautiful picture is of a surprising effect in every part, and it reveals instantaneously that it is the work of a Master of the arts. Most of the artists who have seen it in past years, have attributed it to Raffaello Sanzio, and two Masters of the Academy of Fine Arts were lately enchanted with it, one of whom thought first that it was the work of Giovanni Battista Bellini, but decided afterwards together with the other that, if it was not from Raffaello himself, it must have been painted by Antonelli da Messina, a not less renowned artist.

III. Guido Reni.

75 x 128.

This picture on canvas in an ancient richest golden frame represents St. Bartholomew's martyrdom, there is a torturer, who tears off

off the skin of an arm and another man with a turban, who must have been the one who has ordered the torture, is intently watching this awful work; between them there is another head visible, which, instead of being intent to this operation, looks towards the spectators, and which must have been meant for the painter himself; a thing sometimes resorted to, in the composition of the more important pictures. Without really beholding it, it would be impossible to duly appreciate the great beauty of this picture. As many as have seen it liken it to the original and sublime work of the famous Guido Reni, which exactly corresponds with his usual initials found in this picture.

IV. Maynard.

90 x 105.

Picture on canvas in a rich golden frame representing a grand sire, who is playing the lute; the natural likeness, energy and expression strike you so forcibly that you imagine you see a living creature before you and can not but be attributed to the original painting of a great artist. Some think it owing to a Master of the Flemish school, others take it to be the work of an eminent French artist the great painter Maynard; This picture belonged of old

old to the now extinct family of the Princes of Sommariva and was the center of attraction in the gallery of their magnificent villagiatura at Cadenabia on the lake of Como.

V. Giulio Cesare Procaccino.

100 x 125.

Picture in beautiful quilt frame represents an angel with sword in hand, chasing from paradise Adam and Eve.

VI. Unknown.

95 x 108

Painting on a panel in quilt frame, represents Judith almost naked in room of Holofern, having in one hand a blood stained sword and in the other the head of Holofern, whose body is seen under a bed; a woman standing by with an open sack. Most beautiful are the features of Judith, and the head of Holofern is of a surprising effect. The opinions too varied about its author agree in pronouncing it to be the most perfect model for a school.

VII. Of Flemish School.

95 x 128.

Painting on a panel in quilt frame represents two old knowing ones, who surprise the caste Susanna in her bathing room; their

their heads are most natural and of really wonderful effect; handsome and attractive is the figure of the most beautiful Susanna and charming is the landscape gleaming through this picture, and the ancient ornaments of the bathing room. This picture is worthy to the pencil of the best Flemish artist.

VIII. Mariotto Albertinetti.

50 x 65.

Painting on a panel in richest quilt frame, represents the "announcement to Virgin Mary." Both, the angel and the Virgin are of surprising beauty; over them in the clouds is seen the Almighty, with one hand raised and holding in the other an open book, in which the following words are legible, "Alpha and Omega, (beginning and end.)" A pigeon is starting from the clouds, flying towards the blessed Virgin. The Florentine painter of this marvellous work lived in the 15th century.

IX. Luigi Morales.

50 x 70.

This painting on panel in rich golden frame represents the Mother of Jesus Christ embracing her dear son. By all the distinguished artists who examined this magnificent painting it was recognized to be the work of the Spanish Master Morales, surnamed the "divine" from the sentiment breathing through the genre of

of his works which were his main occupation.

X. Luzzi

35 x 98.

This painting on a panel in quilt frame represents the two babes: Jesus and St John, embracing each other.

XI. Landyke

90 x 120.

This picture on canvass in rich quilt frame represents the Madonna nursing the infant Christ who turns towards heaven to see the angels. St Joseph is also visible gazing at them with devout meditation. The Madonna is represented in the figure of a very beautiful woman.

XII. Unknown.

80 x 115.

On canvass within painted wooden frame represents the Madonna worshipping the infant Jesus on her lap, and on either side a cherub in adoration; this painting, judging from the style of its execution belongs to the 14th century.

XIII. Parmigianino.

70 x 84.

Picture on canvass represents the Madonna, the infant Jesus, St John and an other Saint.

XIV.

XIV. Gaudenzio Ferrari.

60 x 105.

Painting on panel in quilt frame represents the manger in a cloud on which are seven angels, each with an emblem of crucifixion.

XV. Murillo. 48 x 80.

Painting on panel in quilt frame, represents the carrying of the Virgin Mary into heaven by four angels, with the twelve apostles looking at the assumption.

XVI. Murillo

50 x 60.

Painting on canvass represents a sympathetic troubadour, playing the lute; a precious picture of the illustrious Spanish painter.

XVII. Raffaelo Langio.

30 x 35.

Painting on panel, represents a pretty woman with a naked child in her arms, who gives her a wreath of flowers; and an other child, having a fur dress is slumbering nearby. The background is a fine landscape.

XVIII. Nicolas Poussin.

42 x 52.

Two pictures on canvass in quilt frames, representing beautiful landscapes with figures; they are attributed to the very famous French

French artist.

XIX Vandyke
38 x 48.

This picture on canvass in quilt frame representing heads at different ages is a master piece of the great painter.

XX Barbieri Domenichino
45 x 60.

Picture on canvass in rich quilt frame represents a very pretty woman in the form of St Lucia, having in her hand a little plate with two eyes in it.

XXI. Corradi
50 x 60.

Two pictures on canvass in quilt frames of equal size; one represents three and the other two heads, expressing great joy, profound sorrow, high ecstasy, deep meditation and keen observation.

XXII Piccir de Vaga
65 x 75.

Painting on panel in quilt frame represents the Madonna in a temple on a throne holding on her lap the Child; on one side stands St John the Baptist with a lamb in his hand, a bishop is in the other corner.

XXIII.

XXIII. Rubens.

58 x 90.

Painting on canvass in rich frame represents Christ dead, his Mother, Magdalena and an angel; higher up a number of little angels.

XXIV. Tiziano.

80 x 100.

Painting on canvass in rich frame represents Christ with the crown of thorns and the cross in hand.

XXV. Palma.

100 x 140.

Painting on canvass in quilt frame represents the Madonna and the infant Christ St John, St Joseph, St Agnes and an other Saint having a palm in hand, the work of the old Venetian Palma.

XXVI. Unknown.

25 x 90.

Painting on canvass represents flowers fruit and game.

XXVII. Luini.

65 x 65.

A fresco painting of the famous Luini reproduced on canvass, representing men and women with the likeness of the painter in the center.

XXVIII.

XXVIII. *Reuchi.*

40 x 95.

Painting on canvass represents the Roman Quinto Curzio on horseback, who plunges himself into the abyss in the presence of the people, with the name of the painter and the year 1860 on the picture.

XXIX. *Tiepolo.*

40 x 55.

Painting on canvass represents the presentation of the infant Jesus in the temple with great many figures. A work of great merit of the Venetian artist.

XXX. *Guido Reni.*

25 x 30.

Painting on panel, black frame represents the ascending Virgin Mary.

XXXI. *Correggio.*

40 x 30.

This painting on a panel within very rich black frame with arabesques in relief of the year 1560, is shut up in a wooden casing. Represents the Madonna with the infant Christ who with one hand receive a fruit from St John, and with the other reclines on the breast of St. Catharine of Alexandria Egypt, so called of the Wheel, who takes with the right hand the

the wreath of martyrdom, which the Madonna holds out to her, and with the left caresses the infant Jesus; in the front of the picture and a little further below seats an angel playing on a mandolin and beyond there is a most beautiful landscape in which from afar are seen the angels who accompanies young Tobias and a round shaped temple. This magnificent picture is of a surprising effect and it does honor to the wonderful pencil of Correggio.

XXXII. *Giulio Cesare Procaccino.*

90 x 190.

Painting on canvass represents St Sebastian and a woman who takes the arrows out of his body, with an angel below, who gathers them together; a soldier on horseback is departing in the distance; this picture is wonderfully expressive and is attributed to the renowned painter Giulio Cesare Procaccino.

XXXIII. *Federico Barocci da Urbino.*

50 x 60.

Painting on canvass in rich quilt frame, represents the love of angels, that is to say little angels are seen within the skies, embracing each other; a most natural and charming picture.

Prices of the Pictures

| No | Painted by | Price | No | Paint by | Price |
|------|-------------------|----------------|--------|------------------|----------------|
| | | Pound Sterling | | | Pound Sterling |
| I | Leonardo da Vinci | 10 000 | XVIII | Nic Poussin | 480 |
| II | Ant. da Messina | 5 000 | XIX | Vandyke | 720 |
| III | Guido Reni | 2 000 | XX | Barth. Schenck | 320 |
| IV | Magnard | 2 000 | XXI | Corradi | 120 |
| V | G. B. Procaccino | 480 | XXII | Ricciard. Vega | 400 |
| VI | Unknown | 480 | XXIII | Rubens | 120 |
| VII | Remish | 560 | XXIV | Tiziano | 480 |
| VIII | M. Albertinetti | 1 600 | XXV | Palma | 400 |
| IX | Luigi Morales | 800 | XXVI | Unknown | 40 |
| X | Luini | 360 | XXVII | Luini | 240 |
| XI | Vandyke | 600 | XXVIII | Recchi | 200 |
| XII | Unknown | 200 | XXIX | Tiepoli | 120 |
| XIII | Parmigiano | 200 | XXX | Guido Reni | 40 |
| XIV | Gaud. Ferrari | 480 | XXXI | Correggio | 1 600 |
| XV | Murillo | 240 | XXXII | G. B. Procaccino | 800 |
| XVI | Murillo | 1 200 | XXXIII | P. de la Urtina | 120 |
| XVII | Rafaelo Langio | 600 | | | |

Frothi

Albert Ide Keyh

Vice et D^eputé Consul des Etats Unis d'Amérique

35, Corso Cavour, Turin